

STAGE NEWS OF THE WEEK.

TIM
MURPHY,
CENTURYETHEL
BARRYMORE,
OLYMPICKITTY
BECK,
GRANDMISS VICTORIA WELB,
GERMANIALITTLE
LENS,
STANDARDANNA REED,
IMPERIAL

Ethel Barrymore will play Angela, a shrinking, modest little creature in "A Country Mouse" at the Olympic this week. Angela goes to London from rural England and with sly cunning and concealed loveliness, captures the title of a Duchess. Here are some of her speeches:

Archibald Vyne: "I never met any one like you before."

Angela: "That's what the Duke said. He said I wasn't like any one else, and that he would back me for a monkey against the field. I don't know what he meant, but I thought it very nice of him."

Angela (describing the delights of country life): "Last night we had a collared and not long before a panache. Next Tuesday we are to have the school children's treat, and we shall turn roses and play games."

Lady Sylvia: "I want to put you on your guard—to warn you against Mr. Vyne."

Angela: "Oh, he's better now, much better. He's very sorry for himself, and he's going to begin a new life. I know it, because he told me so himself."

Lady Sylvia: "And this charming resolution to do your own thing? I suppose he told you that, too?"

Angela: "Yes, I—I think he did mention it."

Angela: "I presume you know what making love means?"

Angela: "No, yes; because I've seen the people in our village go about making love. They change hats, put their arms around each other's necks and sing at the top of their voices. But Captain Vyne isn't making love to me. He's never suggested that we do anything like that."

Angela: "They both offered to drive me home in a hansom, and they got quite animated about it. Oh, they were so merry, and made such fun of each other. Mr. Vyne said, 'Good,' and the Duke said, 'Lamb.' At least it sounded like lamb."

Angela: "We've had rather an eventful drive. The horse was a little fresh and Mr. Vyne said the cabman was, too. I was rather nervous at times, but he held me quite firmly; said if it came to the worst, we should die in each other's arms."

Angela: "How romantic! One last fond embrace!"

Angela: "Oh, Oh! Angela!"

Angela: "I told him, dear, I told him I only loved my relations in the country, but he said it was quite usual in London, where people were more friendly."

Angela: "Is he a great speaker?"

Lady Sylvia: "Yes, in the House of Commons. No, in mine."

Angela: "Oh, sweet, romantic friend, believe me, when boiled eggs come in at the door love flies out of the window."

Lady Sylvia: "Oh, dear, you're showing a good deal of blushing."

Angela: "Yes, but I'm not supposed to know it."

Lord Robert: "Love as a poet's dream is only possible when it is based in with difficulties, attended with risks, and accompanied by the element of uncertainty. Why are we here to-day?"

Angela: "We oughtn't to have come."

Lord Robert: "Exactly; that's why we're here. Don't you realize—don't you appreciate the incredible attraction of our equivocal position?"

Angela: "They are not following."

No actor that the American stage has known the preference of a star has a better record than Richard Mansfield. The production in which he has taken part since his "Parisian Romance" success, and most of which he has engineered himself, show his versatility.

They are as follows:

Baron Chivalry in "A Parisian Romance," Union Square Theater, January 10, 1902.

Don Juan in "Don Juan," Garden Theater, May 18, 1902.

Doctor Jekyll and Mr. Hyde in "Doctor Jekyll and Mr. Hyde," Boston Museum, May 8, 1902.

Andre Romaine in "Andre Romaine," Madison Square Theater, July 11, 1902.

King Richard in "King Richard III," Globe Theater, London, March 16, 1903.

Humpty Dumpty in "Humpty Dumpty," Palmer's Theater, February 5, 1903.

George Brumstead in "Beast Brumstead," Madison Square Theater, May 17, 1903.

Don Juan in "Don Juan," Garden Theater, September 24, 1902.

Don Pedro XIV in "The King of Peru," Garrick Theater, May 8, 1903.

Hollis in "The Story of the Student," Garrick Theater, December 3, 1902.

John Brown in "John Brown," Grand Opera-house, Chicago, November 15, 1902.

Dick Dugden in "The Devil's Disciple," Heilmann Theater, Albany, October 4, 1902.

Ernest Courtesier in "The First Victim," Heilmann Theater, Boston, April 8, 1903.

Cyrano de Bergerac in "Cyrano de Bergerac," Garden Theater, October 2, 1902.

King Henry in "King Henry V," Garden Theater, October 2, 1902.

Monseigneur Desnoes in "Desnoes," Garrick Theater, Philadelphia, October 7, 1902.

Don Juan in "Don Juan," Grand Opera-house, Chicago, October 14, 1902.

Bartholomew Tree, manager of His Majesty's Theater, London, has secured the English rights of the Belasco-Long Japanese drama, "The Darling of the Gods," and will produce it early next season in his own playhouse.

Mr. Tree himself will appear as the arch villain Zakkuri, played here with a very high quality of success by George Arliss, an English actor, brought to this country by Mrs. Patrick Campbell.

Other London managers, notably Arthur Collins and George Edwards, had made offers to Mr. Desnoes for the British rights in "The Darling of the Gods," but they declined to secure the play with its entire New York cast, including Blanche Bates.

As the author-manager had already made all the arrangements for Miss Bates's time for the next year, he couldn't well consider the suggestion, and so Mr. Tree succeeded in securing the drama. Mr. Desnoes will personally superintend the London production, which will be his fourth in the English capital.

The coming of Forbes Robertson and Gertrude Elliott to this country next season, presenting a dramatic version of Kipling's "Light That Failed," will be one of the important stage events of the year. They recently made a hit in this drama in London, where they are now playing it. Miss Elliott is an American—a sister of Maxine Elliott. She went to England in support of N. C. Goodwin and Maxine Elliott three years ago. Mr. Robertson and Miss Elliott will be supported by their own company.

"The Light That Failed" is the story of a young Englishman—a newspaper artist—who is wounded in the head while serving his paper during the war in the Sudan. The wound causes a disease of the optic nerve and he gradually grows blind. While he is suffering his sweetheart, an art student, holds aloof from him. In the end he returns to the Sudan, blind, and rushes to a welcome death in a night march.

In his early years in Washington, while still in his stage-struck days, Tim Murphy made a collection of actors' pictures. Twenty years ago all pictures did not run to photographs. Some of the rarest treasures were lithographs or wood cuts of steel engravings. Murphy succeeded in getting together nearly every artist of the period.

In all he had 367 prints and photographs. When he first began to star the path was not all primrose. Finally financial failure stared him in the face and the possible embarrassment of stranding with money owing his company. In this emergency he thought of his pictures. It was hard to part with them, but he rose to the situation and sent the collection to a New York auctioneer of rarities. The sale was not made for some time, but finally a check came which relieved the honest actor's embarrassment. Murphy never knew to whom the collection went. A few days ago he received a box from "J. S. Cheswick, New York." When he opened it he was disappointed to discover over 100 of the original

pictures, some among the rarest he had possessed. A note explained that these were all that remained after selling and trading for additions to his collection, but the writer "hoped the comedian would accept them again in recognition of a noble sacrifice."

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"I'm blessed if I know," added Brown, "wifey overlooked telling me, and I'll have to follow the van."

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In the neighborhood where she was lo-

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cal, with her chosen companions, she enjoyed some rare sport.

An old Highland gentleman lent his services to the party and helped them materially by heading out the selected quiet parts where the wily trout most did congregate. One afternoon the old Scotchman, as he was called in putting a fly on Miss Marlowe's line, looked on to her quizzically, and said: "I bear you're a bonnie actress across the seas." Miss Marlowe was astounded.

"You said the little 'ain't o' sister's hair's a clark in a bank in Chicago and he's stopping a while wif us the noo, and yesterday he was in the stream," the stream man, says he. "Yon's Julia Marlowe, the American actress. I seen her play many a time at Power's Theater in Chicago."

Last season in Detroit there was more than passing interest in the coincidence that Joseph Jefferson received, as an offering from a collector enthusiast, the original of a letter written by his grandfather—who was also named Joseph Jefferson—in 1831.

It related to an offer in Detroit terms to play an engagement in Philadelphia, and the signature so strikingly resembled that of our Mr. Jefferson that the latter himself was at first bewildered, and a cursory look under the impression that the document was one of his own forgotten epistles. The writer of it died in 1832.

Henry V. Savage has sailed for Europe. He will visit Milan to witness one performance of Puccini's new opera, "Madama Butterfly." Mr. Savage is anxious to hear the newest work of the author of "La Boheme" and "Tosca," and is taking an 8,000-mile trip to see the world.

Maelyn Arbuckle, who played Old Nick with Stuart Holman in "The Heiress" in St. Louis, has been engaged to play Duane in the Marmaduke-Bellows production of "The Lady of Lyons," is soon to appear in a play called "Skipper and Company." He will play Skipper, a WI street merchant.

In reviewing the production of Puccini's "Boheme" by the Metropolitan Opera Company last week, the musical critic of the Boston Transcript sounds a lament which will find its echo in many other hearts. This bewailing of the musical man was because of the fact that he "was not used to amiable so ideal a medium of expression as music with the ordinary and often prosaic actions and occurrences of everyday life." Right here is the weakness of "La Boheme." Try as one may, and even look one's self as one will, the truth remains that opera doesn't sound right when sung by folks so nearly dressed in modern garb as is the cast of this dramatic version of Marguerite's immortal story, and whose manners are so commonplace and vulgar. The opera atmosphere is lacking, and the illusion so necessary to enjoyment of opera is impossible.

New Yorkers are in some little doubt as to just when their music season may be said to end. It is argued by veterans that the season ends with the last Philharmonic concert, and this took place last night, but this argument does not hold good, especially by this year. The People's Choral Union, a thousand voices singing Haydn's oratorio, "The Seasons," is billed for April 13. The People's Symphony concerts do not close until April 21, the Maurice Grau testimonial concert is set for April 22, and the summer season closes with Millionaire Bandmaster Dues and the Opera Orchestra, with Nordica and De Rezze as soloists, on May 31. And, by the way, Dues and his people will be heard in St. Louis some time before the New York engagement begins.

At the May entertainment to be given by the St. Louis School of Opera, when selections from "Faust," "Marius" and "Trial by Jury" will be presented by the pupils, the orchestral music will be a decided feature. The orchestra for that occasion, which will be under the direction of James J. McConathy, will consist of thirty-seven pieces and will be composed of the very best musicians in St. Louis, as glance at the following list will show:

Chas. Jacob, Emil Volkmar, Arno Waechter, Carl Jacob, Viktor Liechtenstein, Paul Busow, Otto Koettner, Herbert Wallace, Carl Tholl, John Boehmen, H. J. Falkenhelm, W. A. Kallenthaler, Hans Roock, H. E. Schurt, Walter Goret, Robert Buhl, Otto Osterker, C. Thul, Herman Schmidt, August Guntel, John Schopp, Val Schopp, Gene Cole, Leo Brockert, J. Schopp, August Meyer, Fred Fischer, William Baumgartel, H. N. Poeppel, Carl Weinelt, Joseph Bergman, George Zaenglin, Aug. Lelievre, N. Pearson, O. H. Hallbach, Frank Henninger and Rocco Venuto.

George Buldarev, the pianist, who at one time appeared in concert in Germany, will be the soloist at to-day's Heaneman Hall Sunday concert. Francis H. Miller, tenor, will be featured in the concerted piece, "For These Hath Beauty," from the opera "Oberon." This number will consist of tenor solo, ladies' chorus, violin, cello and piano. This is the last Sunday concert of the season.

Paul Mori, who arranged different things for the Apollo Club, which were sung at last year's concert with great success, has just finished a very effective arrangement of that old and famous song, "The Palms." It is scored for mixed chorus, and runs like this: The first verse is sung by a solo voice under the refrain, Hosannah, is taken up by the chorus in four-part harmony. In the second verse the melody is given to the sopranos and altos in

unison, while the tenors and basses accompany in four-part harmony—soft, sustained chords. The Hosannah is sung by the double chorus in eight parts. In the third verse the tenors and basses take up the strain, accompanied by the female portion of the choir in soft, sustained three-part chords. The Hosannah is again sung by a double chorus in eight parts. The arrangement closes with a threefold amen. It will be sung at both morning and evening services at St. George's Church on Palm Sunday by the choir. Mr. Mori has also written a very effective organ part to this arrangement.

The annual Sunday afternoon concert at Memorial Hall for the Wage-Demand, Self-Culture Clubs will be given this afternoon at 2 o'clock. It will be in the nature of a reunion of all the sections under the auspices of the Self-Culture Hall Association. Choice numbers in the way of music are to be rendered by two of the prominent performers of the Planters House Orchestra, Sig. N. Luzzal on the harp, and Sig. Light Motta on the cello.

Vocal numbers will be given by Miss Ada Black and Mr. Base. As one of the choicest features of the afternoon Professor Scott of the University of Missouri is to come especially for the occasion and give a number of popular readings. Doctor William Tausig, the president of the association, will probably add a few words of welcome at the beginning of the concert.

The closing concert and reception of its season will be given by the Mendelssohn Musical Society at Liederkreis Hall, Thirtieth and Chouteau avenue, on Tuesday evening, April 21. An excellent programme has been prepared, and the society will be assisted by the following soloists: Miss Riccardo Ruiz Albertine, soprano; Mrs.

Laura E. Boette, violin; Mr. P. G. Anton, cello; and Mr. Ottomar Moll, piano. Mr. August Boette is the musical director.

Miss Grace Lillian Walser of this city has been offered a concert engagement with the Banda Roma for the coming season, as the result of the decided hit she made in "The Pirates of Penzance," which was produced by the St. Louis School of Opera some weeks ago. When Sorrentino was here with his band he heard of Miss Walser's success, heard her sing, and now comes an offer to go upon the concert stage. Miss Walser has the matter under advisement.

The Mozart Verein of Dresden recently performed at one of its concerts some newly discovered works of Mozart. One was an overture found last year in the Paris Conservatory Library. It is supposed to be the second of two symphonies composed by Mozart while in Paris, and had been regarded heretofore as lost. Another work not previously known was a duet in "The Magic Flute," in which Pamino and Papageno voice their longing for Pamina and Papagena. This was unearthed in manuscript in the old Theatre an der Wien in Vienna.

Theresa Maiten, who for a quarter of a century has been the leading dramatic soprano of the Royal Opera at Dresden, will in June retire, agreeing to sing only ten times a year some of her most famous roles, which include Kundry, Brunnhilde, Eva and Isolde, all studied under Wagner's personal supervision.

The fund of the Chicago Orchestra is rapidly climbing up to the \$50,000 mark, which sum is necessary to save the organization from being disbanded. Circular letters asking for aid have been sent to the clergy, to professional and business men of

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